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The Aesthetics of Polymediality in Contemporary Music

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Liberty, *Sound of Kyoto* and *Sound of Vladivostok* are exemplary works in which the Concept of Polymediality has been applied. The Concept includes two dimensions: a) the work-immanent compositional dimension and b) Polymediality in the process of staging. All three aforementioned works are subject to both dimensions.

Liberty is composed for singers and narrators, traditional instruments, a percussion ensemble, a symphony orchestra and a mixed choir as well as some uncommon sound-giving sources and groups, which are meticulously notated on the score – an Evzones company, a riflemen group, the Lycabettus cannos, etc.

Sound of Kyoto and *Sound of Vladivostok* belong to the "sound of" concept, whose core idea is the musicalisation of a city or a geographical area in its entity by creating a polytope of acoustic and musical events happening in a continuous timeline. This cycle of works undergoes the question whether each city has its own sound.

The presentation elucidates compositional procedures and strategies and -by providing audiovisual and score examples- comes to the conclusion that the creative process embeds an all-encompassing dramaturgy and aesthetic consistency. The quantity of media is less important than the sense- establishing ratio of the music in its interaction with other media and arts.